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STAINED GLASS WINDOWS.

JUST so far as the prevalent sentiment of beauty—let us call it the public taste—is vivified and enlightened, is artistic production stimulated not only as to its scale but character. Healthy art works for a reward, and in this practical age for something more than idle recognition; it must have, if it is to flourish, that full appreciation which leads the public eagerly to appropriate its products. Among countless illustrations, we may take stained glass windows—those vitrified paintings, whether in simple colors arranged with reference to harmony, or figures and scenes—windows which now find some place in almost every structure of any pretension, the demand employing a large number of skillful chemists, good designers, and thousands of artificers. The excellence attained in this line, the beauty and variations of the hues whether in stained or coated glass, afford the amplest scope for composition. The Renaissance style of architecture, now in the ascendant, which allows, especially in private dwellings of picturesque treatment, and which in its ornamentation draws freely from the floriated forms pertaining to the Gothic, is particularly favorable to rich interior decoration.

With rooms more luxuriously furnished, and even the simplest accessories studiously artistic, vitrified colored transparencies in broad windows, or narrow lancets, or windows divided by mullions, or as an upper light over white panes, or as mosaic or leaf borders afford an additional richness to apartments, softening too the bright light of summer suns and conveying a sense of warmth in winter, so far as artistic impressions are concerned. Landscape designs, grouping of figures in *tableaux* illustrative of poetry or sentiment and of animal life, find expression in glass, the effects heightened by the endless gradations of light and shadow, the colors now softened as about to fade, and again breaking out in glowing and gorgeous hues.

Whilst acknowledged conventional forms of ornament—crystallized symbols as it were—had their recognized position in former times, scenes in gospel history and accepted natural types of religious virtues, taking the lead, the most varied treatment as to design now-a-days prevails. There is, however, occasion for much skilled judgment in adapting colored glass decoration to surroundings. If a room be furnished in the antique style, the subjects and coloring of the windows should correspond; a reception room à la Japanese or Chinese, should have subjects in its transparencies representing some of the choice fantasies of the far East.

For a drawing-room which is especially devoted to light social converse, romantic scenes or landscapes presenting almost formless semblances of land, water and sky—so affording play to imagination—may suffice. The windows of a library may appropriately show classic scenes or subjects inviting the mind to contemplation, as a ruined tower washed by waves. The display of fish and game in the windows of a dining-room is, we confess, too realistic to please us, rather let us have waving cornfields, Oriental fountains, shepherd scenes, or the Italian vintage.

Richly colored windows may with advantage be introduced at the extremities of hallways; whilst rendering the vista pleasing they add to the apparent depth. For landings we prefer mythological and even grotesque subjects. Our too

neglected skylights mainly require plain, delicate tones of color. The introduction of small panes of single-colored glass for transom lights, for the upper portions of sashes and doors and for the borders of windows otherwise plain, and as a band course below the mantel piece and for screens has added largely to interior scenic effects. Where the design is for the upper lights of windows, and in small panes of single colors an uneven surface, as in cracked glass with irregular crystalline forms, will greatly enhance the appearance.

For wide single lights of private dwellings an excellent arrangement is that of a number of panels containing pictures symmetrically disposed, the whole being either broadly bordered by mosaic work or each having fillets or strips or a foliage pattern. White glass may often, with good effect, be let into the borders. Natural forms of foliage in these borders will always be preferred to stiff scrolls. The leaves of ivy, oak, and maple are particularly appropriate. Figure and canopy

painting be proceeded with, this of course requiring that the painting shall be again subjected to a second firing.

The other leading description of colored glass is that termed pot-metal, in which the colors used belong to the glass itself, with three exceptions; that of ruby, which in glass of the ordinary thickness would appear opaque in pot metal, being consequently employed as a coated glass of enamel brown for subordinate outlines and shadows, and finally that of yellow stain, because of less intensity than pot-stained yellow.

To produce this yellow stain, silver is ground with ochre or clay and laid on in a thick stratum; on firing the silver does not adhere, but it has the singular property of being essential to the production of the color. The leaden bands used improve the general depth of tone and add to the tenderness of the coloring.

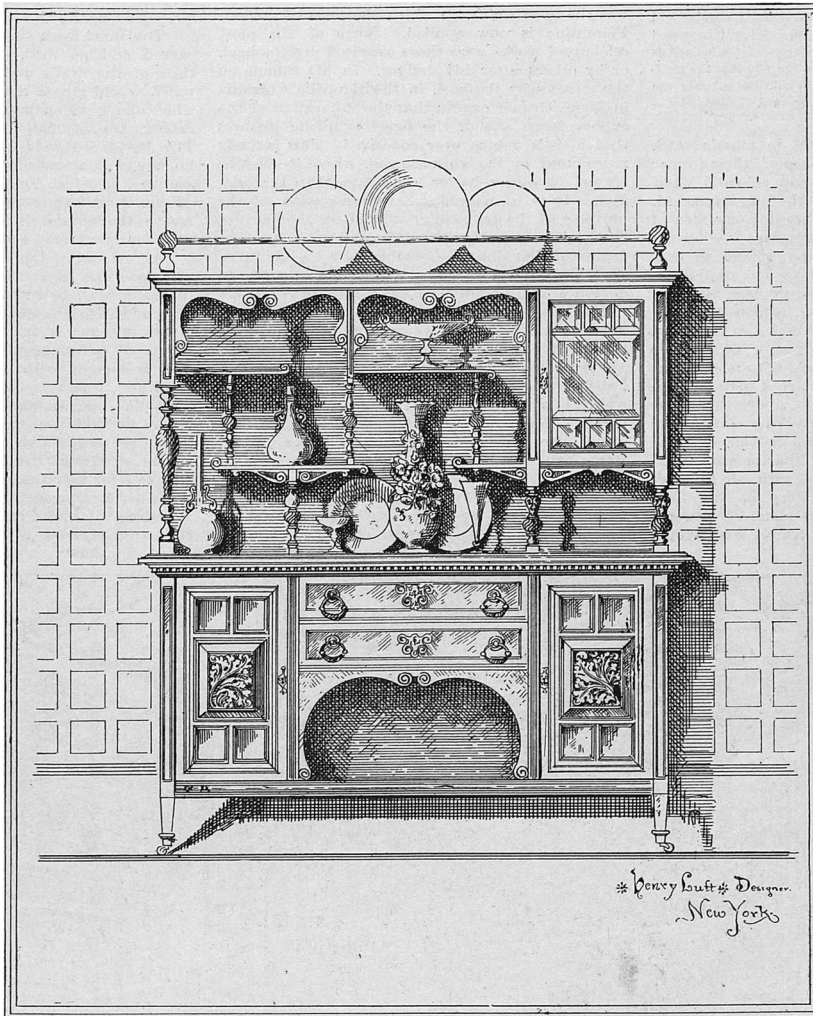
The painted windows of the mediæval period, executed in this method, show no endeavor to imitate canvas pictures; the dark outlines are freely admitted, as agreeing with the conditions imposed by the material, and are skillfully disposed, as in separating figures from background and providing shadows for folds of dress. The artificers aimed especially at brilliancy—

"In lights that shine
Through the rich robes of
eremites and saints."

There is a mode of applying stained glass to windows which will afford to amateurs the opportunity of displaying in a gratifying mode, their artistic skill. This is to overlay the panes of white glass in the ordinary sash with colored pot metal glass, cut out with a diamond according to a selected design, and attaching the pieces forming that design by means of transparent cement. The pattern must first be drawn on a cardboard, and then divided into sections, each section being marked with its appropriate color. Then lay on successively each glass of the intended color, and proceed to cut out the same. In this great accuracy is required. If it is wished to lead the sections, say, of a geometrical design, the leaden bands can easily be obtained.

THE appliances for amateur photography have been so perfected and cheapened that it is an amusement or an art as you may choose to regard it, which any one with \$25 to invest can indulge in. There is no more delightful practice in experimental science than photography. Only those who have indulged in it can appreciate the gratification it can be made to afford. The use of the dry plate instrument is becoming particularly common among our out-of-door painters and illustrators, several of whom possess collections of negatives which deserve publication. One artist prominent in our magazines, owes no little of the remarkable fidelity of his marine and fishing scenes to the little black box and the satchel of glasses with which he supplements his sketch book whenever he undertakes a tour. It seems to be generally conceded among artists now that the use of photography is quite legitimate if it is not carried to the mechanical excess of simply coloring photographs. But it has taken a number of years and the example of many foreign painters of eminence to bring this to pass.

THE weaving of nets to encase water jars, after the fashion of the tropics, is a stock industry with the old salts at Sailor's Snug Harbor. The jars, which were formerly imported from France, where their manufacture was a specialty, are now made on a large scale in this country.



PARLOR CABINET DESIGNED BY HENRY LUFT.

windows are best suited for churches and halls. A pictorial representation on a stained glass window is softened by distance, the strong salient colors, however, gleaming out, and, as a rule, it is only on close scrutiny that the minor details of handwork are apparent. This resolving of the colors from vagueness into clearness is one of the charms of a stained glass window whether in large halls or on a minor scale where the coloring must necessarily be weaker, in order not to overpower other objects by too flashy an appearance.

One class of colored glass has its different hues painted in enamel glass colors or stains on the surface. This method allows of atmospheric and pictorial effects; in fact of the portrayal of all subjects that can be presented on canvas, though the same freedom of execution as with pallet and easel is not to be looked for; nor does it accord with the material.

The glass after being enameled and stained, is subjected to an intense heat which fuses the surface and incorporates or renders vitreous the pigments used. On being withdrawn from the furnace the parts may be retouched or additional

* Henry Luft & Design
New York

